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1911 TWELFTH SEASON 1912

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FOURTH WEEK

November 3 : November 4

PROGRAM

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CARL POHLIG, Conductor

FOURTH PAIR OF SYMPHONY CONCERTS

Friday Afternoon at 3.00, Saturday Evening at 8.15
November 3 and 4, 1911

Soloist: Kathleen Parlow, Violinist

Program

1. Camille Saint-Saëns (1835-) — *"Phaeton," Symphonic Poem Op. 39, in C Major*

"Phaeton has been permitted to drive the chariot of the Sun, his father, through the heavens. But his unskilful hands frighten the steeds. The flaming chariot, thrown out of its course, approaches the terrestrial regions. The whole universe is on the verge of ruin, when Jupiter strikes the imprudent Phaeton with his thunderbolt."

2. Alexander Glazounow (1865-) — *Symphony No. 7, in F, Op. 77*

I. Allegro moderato ($\frac{2}{4}$)
II. Andante ($\frac{3}{4}$)
III. Scherzo. Allegro giocoso ($\frac{2}{4}$)
IV. Finale. Allegro maestoso (molto pesante) ($\frac{2}{4}$) Animando

3. Peter I. Tschaikowsky (1840-1893) — *Concerto in D Major, Op. 35 for Violin and Orchestra*

I. Allegro moderato. Moderato Assai. Allegro giusto (𝄵)
II. Canzonetta. Andante ($\frac{3}{4}$)
III. Finale. Allegro vivacissimo. ($\frac{2}{4}$)

KATHLEEN PARLOW

4. Anton Dvorak (1841-1904) — *Overture, "Carnaval," Op. 92*

There will be a ten minute intermission after the symphony at Evening Concert only

For the greater convenience of all concerned, it is earnestly hoped that the women patrons of the Orchestra WILL REMOVE THEIR HATS during the performance. In many cities local ordinances compel, by legal means, the removal of head coverings that obstruct the view in places of amusement.

Next Week's Program

THE PHILADELPHIA ORCHESTRA

CARL POHLIG, Conductor

The Symphony Concert series, Season 1911–1912, consists of 25 Afternoon and 25 Evening Concerts,—Oct. 13 to April 13.

FIFTH PAIR OF SYMPHONY CONCERTS

Friday Afternoon at 3.00, Saturday Evening at 8.15
November 10 and 11, 1911

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1. Emil von Reznicek — *Overture, "Donna Diana"*

2. Cesar Franck — *Symphony in D Minor*

3. a. Jean Sibelius — *"The Swan of Tuonela"* (Legend from the Folk-Song of Kalevala)

   b. Paul Dukas — *"The Sorcerer's Apprentice"* (*Scherzo; after a Goethe Ballad*)

   c. Emmanuel Chabrier — *"España"* *Rhapsody for Orchestra*

SPECIAL NOTICE.—In order that patrons of the Orchestra may be kept in touch with all important announcements, the favor of prompt notification of any change of address is asked. Please address Manager, 1314 Pennsylvania Building, Philadelphia, Pa.

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Reserved seats, $2.00, $1.50, $1 00, 75 cents and 50 cents, according to location. Tickets to Amphitheatre, 25 cents, sold at the Academy only on the Afternoons and Evenings of Concerts. The Management reserves the right to increase prices of single tickets for special occasions.

IMPORTANT ANNOUNCEMENT

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Owing to numerous requests, in arranging the third series of **Popular Concerts by The Philadelphia Orchestra, under the direction of Carl Pohlig,** at the Academy of Music, the Management will give the patrons of these Concerts a chance to secure tickets for the whole series at the Season Sale, which will begin at Heppe's, 1119 Chestnut Street, on Wednesday, November 1st, continuing on the 2d, 3d and 4th, and concluding on Monday, the 6th of November; the Single Sale for the first Concert beginning on Thursday November 9th.

Popular Concerts for the Season of 1911-1912 will, in the character of the Programs and in the assisting soloists, be better than ever before, and give everyone a chance to hear the most delightful music of the masters in the shorter and lighter forms in an ideal auditorium, through the medium of a superb Orchestra, under a great leader.

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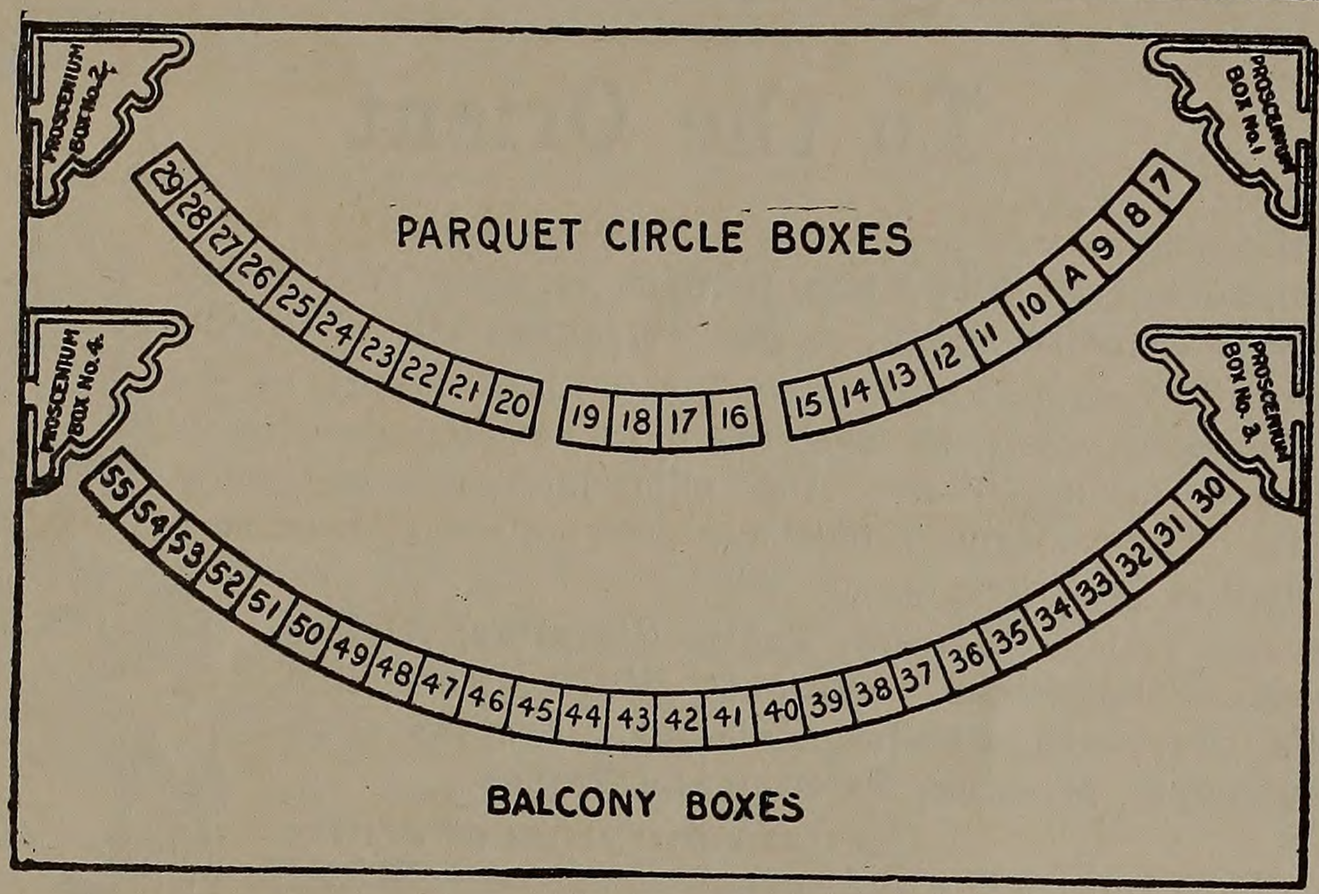

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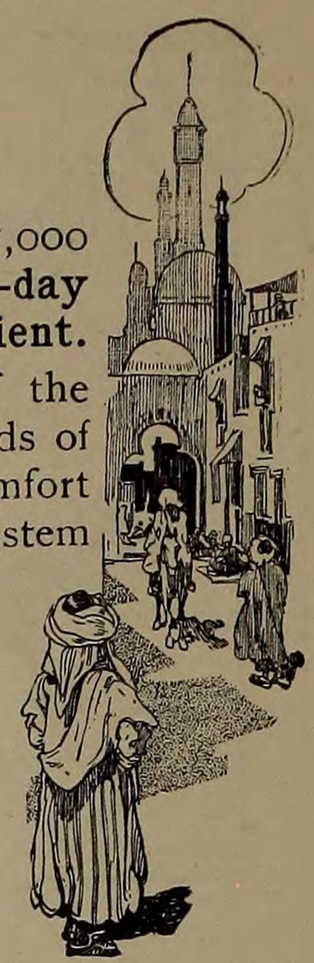

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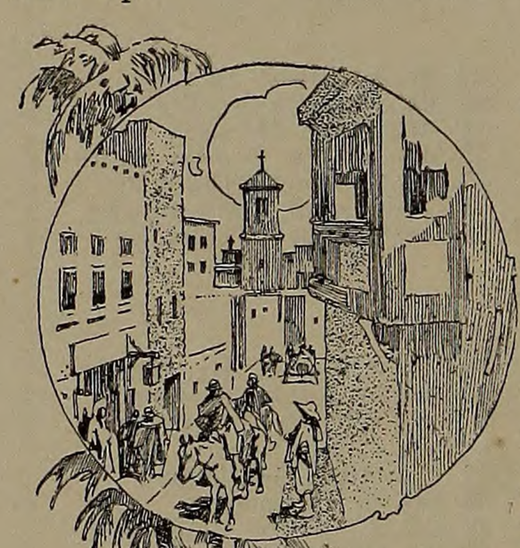

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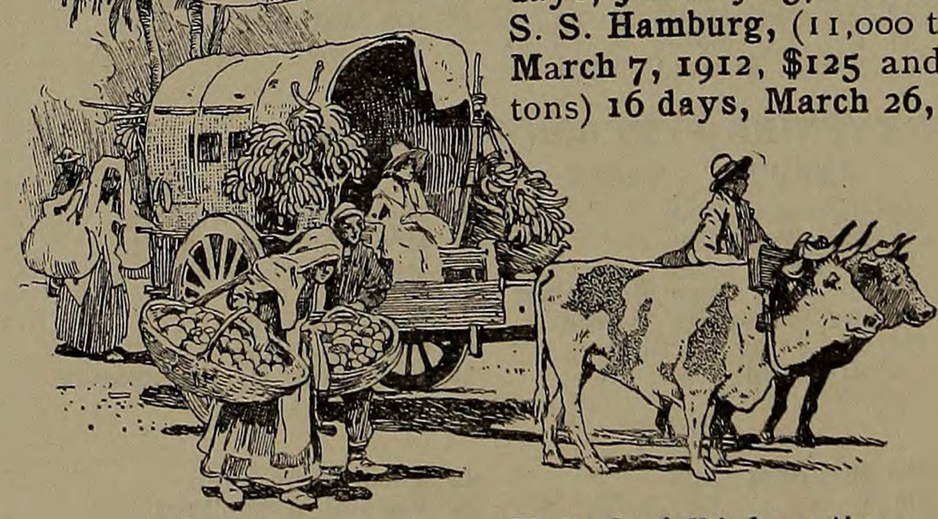

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Program Notes

by Philip H. Goepp

"Phaeton," Symphonic Poem, Op. 39 **Camille Saint-Saëns**
(Frenchman, born in 1835)

The work is dedicated to *Madame Berthe Pochet, née de Tinan.*

On a separate page between title and score is a "*Notice,*"—an epitome of the story of Phaeton, as follows: "Phaeton has been permitted to drive the chariot of the Sun, his father, through the heavens. But his unskilful hands frighten the steeds. The flaming chariot, thrown out of its course, approaches the terrestrial regions. The whole universe is on the verge of ruin when Jupiter strikes the imprudent Phaeton with his thunderbolt."

The story of Phaeton is told with the full gamut of the orchestra: 3 flutes, including piccolo; 2 oboes; 2 clarinets; 2 bassoons; 1 contra-bassoon; 4 horns; 2 trumpets; 3 trombones and tuba; 2 pairs of kettle-drums; big drum, cymbals, tam-tam, harps and strings.

After a brief *Maestoso* prologue, strings and harps start the springing motion. As the wind are added, a fine cross figure gives a sense of delicate roughness. Higher and higher soars the buoyant, bounding flight, that seems to have the sense of modern air-voyaging.

There are two prominent melodies, in the brass. After the crash of climax, the second sings *espressivo* in half the former pace.

Symphony No. 7 (in F), Op. 77 **Alexandre Glazounow**
(Russian, born in 1865)

There is little trace here of a certain racial melancholia that has seemed to inhere in the Russian spirit; there is no pessimism here, or fatalism. (It is indeed easy to impute too much of national quality in art, ignoring the individual temper of the poet.) It seems all a simple, glad tintinnabulation, so marked that one is tempted to call it a symphony of chimes. In general, it is another instance of the wonderful modern vein of Russian music, with its never-failing fount of melody, and an unerring distinction of harmonious setting.

The Russian seems always to have something to say in his music. Above all, he finds in the symphony a natural, one might say a national, expression. The contrast with other nations appears not only in other national music of the day, but even in the history of the art. For it cannot be said that the classic symphonies are a peculiar expression of the German race, unless we except those of Schumann. Their content is somehow too broad. Beethoven, like Goethe, was more than a German. The German spirit was sadly languishing in the classic age.

At the outset (*Allegro moderato*) is a purling freshness of limpid phrase, with all harmonic boldness. (There is, throughout, a sprinkling of tones foreign to the strict chord, somewhat in the new French fashion, that is a refreshing charm of modern harmony. To be sure, by some subtle process they can always be reconciled as elevenths or even higher intervals. When we can plunge "unprepared," as the

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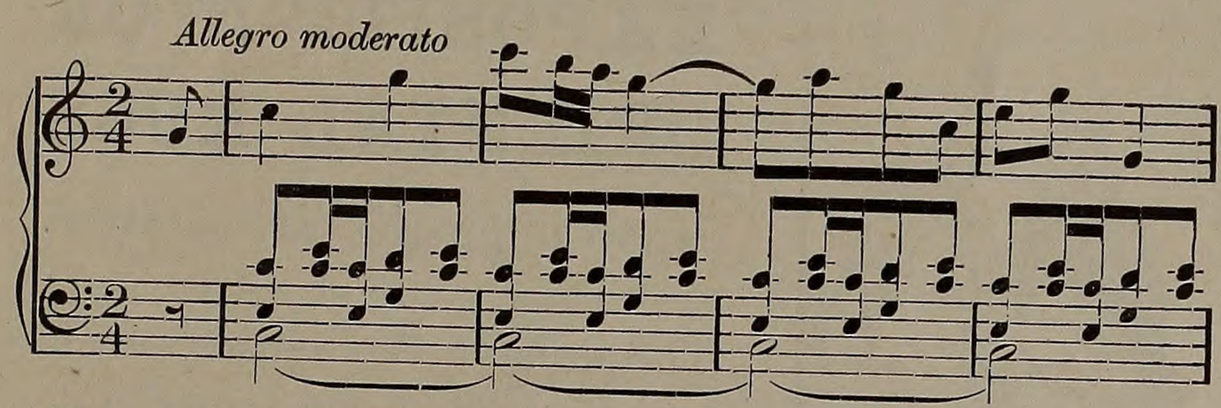
grammars term it, into any dissonance, all the tones of any key may be said to be a part of any integral chord.)

The very flow of these charming dissonances carries them past criticism. Withal is a pastoral humor, in the play of simple descending motive in the wood, answered by an ascending madrigal in the strings. The upper phrase grows into more of melody, and then the big chorus plunges into the first glad strain.

The pastoral feeling is now stressed in a sustained drone, as of hurdy-gurdy, in the bass (it is even doubled above), while the bucolic reed blows a new tune in primeval lines and both join in a joyous trip almost of jig.



The first phrase, returning, seems pensive, by comparison. Between the two humors, in corresponding paces, the movement constantly changes.

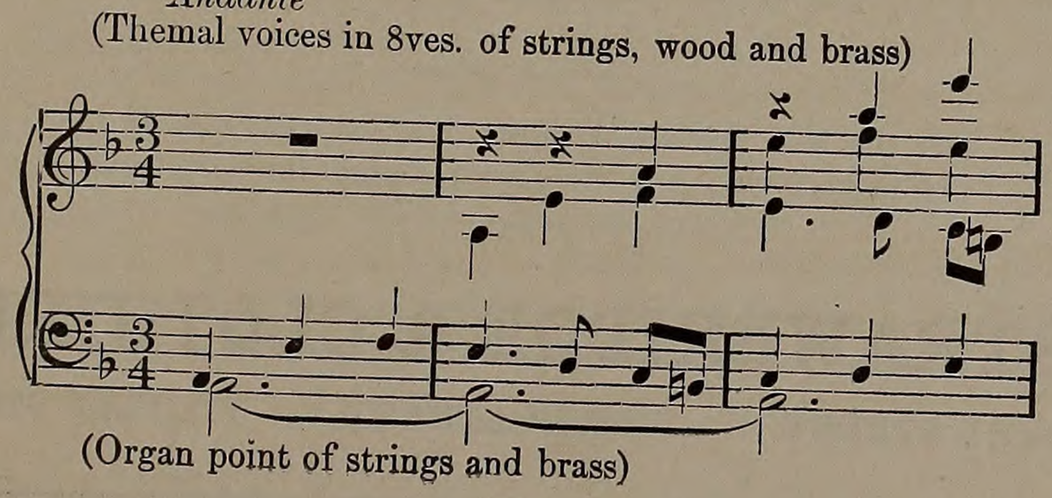
The jolly trip does indeed fall into a brown study of abstruse reflection, and now it is blown by solemn trumpet in twice slower pace. From out of the maze the chorus bursts forth on the first phrase.

Again in a musing mood a daintily graceful tune sings above a former motive. Slowly hurrying it merges into the main refrain. There is a sustained revel of all the bucolic tunes. The final blast has a soft echo in a whisper of the first theme.

The *Andante* is in a vein of pathos without a touch of lament, and it has a rare charm, as of ancient legend, in the melodies.

In the brass begins a solemn air that might be a hymn but for a strange pervading slow trip that is sustained as the tune is taken up in new voices with surrounding other figures.

Immediately following is a fugal phrase, on a kindred motive



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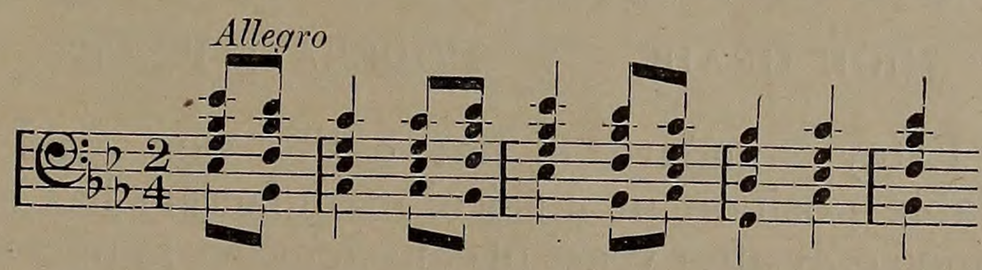
The full fugal chorus is answered by a light twittering figure in the wood. In change of major tone the subtly-moving maze proceeds solemnly, though more quickly, with still a new phase of theme; and we can hardly perceive each quiet entrance of fugal voice. A more eager, almost feverish mood comes over the whole song, until, after a moment of passion, it sinks into pure flowing melody that seems the goal of all the fugal prelude. There, while the harp carries the rhythm, the melody sings ever in new pairs of sweetly pursuing voices, through varying tonal scene, as in a dual song of love. The first hymnal verse returns, almost in solemn rebuke, with more fulness of acclaim (and, too, in a close chase of following voices) to its own vehement, even passionate height. Various fugal phrases appear again, and end in a final verse of the melody (to which they led) in dulcet major. The last note is buried in quiet chords of harp and the soft twittering sounds in the wood.

Scherzo.—Some of the savage element is here; the masterful rhythm, the virile abandon to strange whim of harmony. Yet it begins like a children's game. Heralded and accompanied by a tinkling phrase, to jovial spring of dance, a simple tune as of nursery rhyme sounds in horns and lower strings—one of those airs that belong to the childhood of all nations.

Amid rough play of turbulent basses in a drone of strange chord the tune (or a new one) pursues its naïve course (still in the horns). Suddenly the light tinkling phrase flashes like an elfin figure, or it rings in the basses in slower pace, as if in rude joke.

Now in diminished speed sings the real song of the movement (the others are mere dance tunes), first in the oboe, then in chorus. And now we dash straightway back into the first dancing tune.

In a new episode, first of brass alone, sounds another of these primeval airs, in heavy tread, half comic, half serious. Suddenly it



has dashed into picking strings and piping woodwind. Again it sounds frightening in full chorus, still later with a coursing phrase of lightest flute. In the growing playfulness it loses all its touch of terror.

The dancing bell-like phrase now rules and infects the other voices, and it ushers in the children's tune, as before. A verse of the expressive song returns, and rises to a glowing height in the brass. Somehow in the very crisis the first dancing phrase, in slower pace, is the climactic refrain, echoed again and again.

Finale.—A new note reigns from the first peal of solemn chant, with pausing chords as of swelling Amen. The feeling of piety is confirmed, as an answering chant descends from on high, ending in ancient

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mode. In growing speed a former figure looms mistily from the depths in close fugal chase, and leads all the pursuing voices to a triumphant height. Another former figure leads the descent, and now we hail one more familiar phrase, of the twittering wood.

The returning chant seems a priest who invokes the friendly spirits. For again the fugal choir, like sacred chimes, sing between the lines. The chant casts a hallowing spell all about.

But now, gently receding, the chant does yield to a melody of a more earthly, human temper, that glides far along in its soothing way before we feel the former song of the *Scherzo*. Indeed, it sounds more melting than before, with the richer weaving of crossing figures.

Though the solemn mood is on, with the quickened speed, we are in a dream of haunting figures of the past that have somehow lost their gaiety, as the chant sounds in awful depths, and above is the former twittering of the wood.

Still, as the chant proceeds, here in heavy measured tread is the song of pastoral reed (of the first movement), all transformed from its jolly trip. More mysterious grows the meaning of the sounds. Yet slowly, one by one, is disclosed an old acquaintance. The acclaiming figures of the solemn pauses are the merry jingles of the former frolic. A series of stalking figures in hollow octaves recalls a melody of the first beginning. But in a long stretch of mere coursing strings and high wood we are all baffled until in the lines of lowest bass we dimly feel the strange trip that began the second movement—advancing like a *Dies Iræ*.

After a big crash of chord, a semblance of the former jingle (of *Scherzo*) runs slower in the brass, quicker in the strings. A whole episode of the beginning is here in bigger, almost ghostly, outline. The tinkling phrase is in the long note of high flutes or reed.

Soon something like the old jingle does ring all about, while a choir of sonorous brass sounds a familiar tune,—the simple rhyme of the *Scherzo,* only in big, ponderous gait. Still faster goes the trip, and now, amid light dancing strings, has stolen in the tune of the brass of the *Scherzo,* in quite the former speed.

A new phrase in simplest lines has appeared and rises to a jubilant height, o'ertopping the other voices. And when the chant sings in the bass, it cannot change the glad humor; rather, it seems itself a part of the rejoicing. At the height the new phrase rings in all the voices as in climax of festive chimes.

From here to the end is a merging of all earlier thought in the glad conclusion. Once more the song from the first movement returns in its full moving beauty. Then, in growing speed, a series of gay phrases sing again.

In the last revel we hear the chant dancing in high treble, while the bell-like motive rings in the basses. With one measured line of the chant the symphony ends.

(Continued on page 129.)

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Notes of Interest

MR. POHLIG'S VIEWS ON THE MODERN SCHOOLS OF MUSIC.—PARLOW AS SOLOIST.

RECENTLY, when asked for a signed statement of his views on the musical situation of to-day, by the editor of "Musical America," Mr. Pohlig responded as follows :—

"In response to the wishes of MUSICAL AMERICA I can only say that a busy conductor has, as a rule, very little time for expressing views, and my views are expressed in my programs, the standpoint so revealed, I believe, being a recognition of the needs of universality. We should respect all schools and utilize the best in all, and, as one surveys the various schools of to-day, not the least interesting being the American, there are tendencies and developments which reflect the national and racial traits and which afford the conductor material for most vividly contrasted selections. If programs be narrowed too much to either the older periods or to certain national groups, the result is monotony. The endeavor should be to represent all the vital periods and bring out that which is vital in all the schools of to-day, for while music has a universal grammar, things that charm are those local variations which give the peculiar individual touch to works of talent and genius.

"The most promising school of to-day is the French school. The music of the French has always been marked by taste and artistry and there is no question that the group of orchestral composers who seem to center around Debussy reflects a very striking and spirited development of art along original and beautiful lines. The Russian school, which occupies so large a part of attention in our programs (and justly so for the great works of its best known masters) seems to have fallen to-day into a sort of stagnation so far as new works go. The Slavic impulse and the strong cry of nationalism, which stimulated a large group of composers, does not seem to be marked by results at present among the younger Russian composers. So far as Germany goes, except in the case of Strauss, no very remarkable work is being done; the leading composers are working along serious, thoughtful, scholarly and musicianly lines. They are making a great endeavor to fill the old forms with new ideas, but the resultant originality is not very great. They do not apparently look far over the frontiers, and the stimulus which comes from understanding what is being achieved elsewhere through appreciation of the culture of others is wanting. This tends toward a monotony in the music thus created, since the ideas are kept within too narrow bounds. In England the musical development is signalized largely by Elgar, a serious musician in whom symphonic music, so far as England goes, has culminated. This movement is interesting to musicians who are familiar with the history of music in England, even if the development is not necessarily popular.

"As for America, the musical appreciation here has reached an extraordinary state of cultivation. Everywhere there is interest in music of the highest class, and Americans are fortunate in that, without prejudice, they can interest themselves and enjoy the music not only of all periods, but of all nationalities. This extraordinary musical appreciation which ranges through all classes of music is naturally reacting on the creative ability of American musicians, and I should say that the situation for American composers is the period of Springtime—the most beautiful of the year. The nation is young, energetic, and all the influences are conspiring to bring about a school of composers who will reflect the national spirit. In Europe one cannot but feel that it is the Autumn and the nations there are enjoying the fruits of centuries of prepared culture. Here things are more impulsive, and it is the impulse of Spring, stimulating and inspiring, from which everything is possible, with technical ability, which is easily becoming a common possession."

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THE RETURN OF KATHLEEN PARLOW

"Talents are frequent, to be met with almost annually in the musical life of great centres, where the cultivation of music as a fine art is fostered. For a time it often seems that these persons, blessed with extraordinary gifts, are of enduring worth, but they soon lose their grip and vanish. True genius is rare; it is often to be mistaken indeed by the lesser species 'talent.' In Kathleen Parlow is found a true example of genius. It is that spontaneous, voluntary speech through her instrument that moves her audiences, not through a sentimentalized mode of expression, but through the nobility, the grandeur, the loftiness of her art. A tone of velvety quality, intonation that is as pure as gold, a G string that thrills the hearer through its intensely human character, a technic impeccable in its execution, always used, however, as a means to an end, comprise her inspired playing.

"And with these powers, Kathleen Parlow is as modest as though she were but a violinist of the mediocre ability. Tall, slender, charming, with personality that is radiant in its outlook on life, a countenance Madonna-like in expression, one is impressed with the utter simplicity of her entire manner. A writer has termed her presence 'Rosetti-ish,' which is peculiarly fitting and expresses in a word her manner. There is nobility of utterance in her language, extraordinary judgment in her views on current topics and her musical ideas are broad and liberal. Her conversation is intellectual and entertaining and shows her acute interest in every thing that is worth while. Of contemporary violinists she speaks with respect and in terms of great admiration, never descending to that point of smallness of spirit where many artists find fault with their colleagues."

So runs an appreciation of Kathleen Parlow written by A. Walter Kramer, which expresses the view of all of Parlow's audiences, since her present dominance of the musical world is truly phenomenal. Born in Calgary, Canada, taken to San Francisco when she was three years old, it was Camilla Urso, herself a one-time famous violinist, who insisted that the little child of five, who had then revealed a craving for the violin, should be given an opportunity to become a master of the instrument. But it was Mrs. Parlow, who is no mean violinist herself, who really started Kathleen on her way. Her subsequent history reads like a fairy story, for she not only made an astonishing appearance in London as a "wonder-child," but was sent by Lord Strathcona to study with Leopold Auer, the gifted teacher not only of Kathleen Parlow, but of Efrem Zimbalist, who is also heard here this season; and after her work with Auer came her European debut in Berlin, and then steady concertizing everywhere.

The violin that Parlow plays is a Joseph de Gesu Guanerius-1735. It is the Viotti violin, not the Ole Bull. It was given first to Viotti's pupil, Balliot, from him at his death, to Count Pillet-Ville, of Paris, where it remained for forty years. At his death the violin was sold

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by auction and after passing through two person's hands was presented to Miss Parlow, by one of her numerous admirers. While in Philadelphia, Miss Parlow will sit to Dr. R. Tait Mackenzie, the well-known sculptor, for a portrait bust.

Tschaikowsky's Concerto for Violin, in D Major, Op. 35, is a work which has aroused more or less controversy in violinistic circles. It was written in the spring of 1878, and dedicated to Leopold Auer, then as now, Professor of the violin at St. Petersburg Conservatory, and who happens, by the way, to be responsible for Kathleen Parlow's present position as a concert violinist. Auer, however, declared the technical difficulties of the concerto insurmountable, and the work was neglected until Adolph Brodsky, the celebrated violinist, took it up without consulting Tschaikowsky and made it a feature of his numerous concert tours. Afterwards Auer changed his point of view and encouraged by this attitude other concert violinists also included the Concerto in their repertoire, and it has been very popular with audiences ever since. By reason of this original situation, however, the orchestra score of the Concerto is dedicated to Auer, while the pianoforte version is dedicated to Brodsky.

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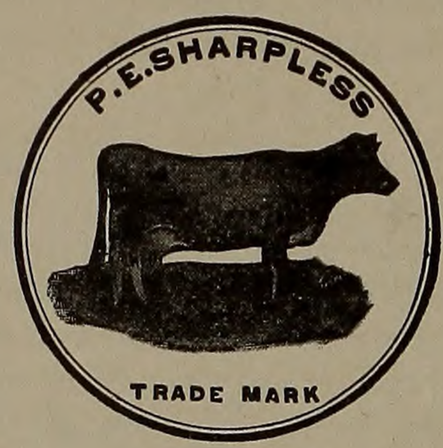

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Notes of Interest

Three Americans participated in the first performance in English of Puccini's "Girl of the Golden West" at Liverpool on the 6th of the month, when Thomas Quinlan offered it in the presence of the composer as the second bill of his new opera company's initial season. Clarence Whitehill, who will appear with The Philadelphia Orchestra on November 17 and 18, was the *Jack Rance,* Allen Hinckley, who will accompany the Quinlan organization to South Africa and Australia, sang *Jake Wallace,* while to Muriel Terry was assigned *Wowkle.*

Vladimir de Pachmann, the pianist, who appears at the Concerts of December 15 and 16, has just fallen into a fortune, which came to him through the death of a brother whom he had not seen for thirty years. De Pachmann's real name is Bachmann and his brother was a lawyer who had accumulated a large fortune in St. Petersburg. The pianist and the lawyer became so completely estranged that the former did not even know of his brother's death until informed that he had come into his fortune. Although the lawyer died nearly a year ago, it was only last week that the news reached the pianist in this country after following him from place to place in Europe.

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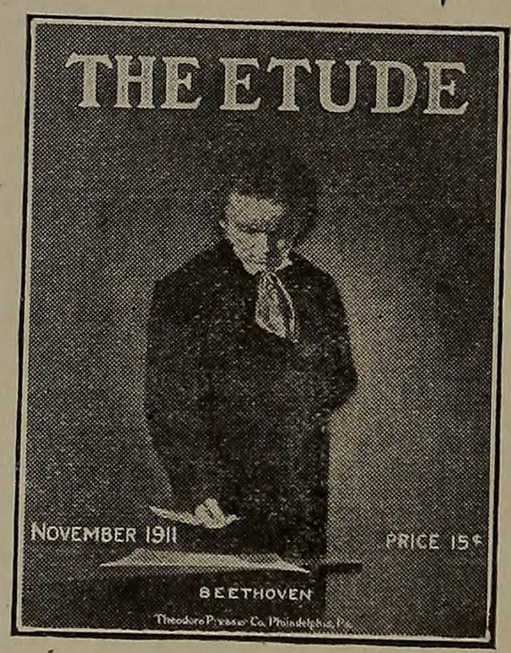

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(Continued from page 117.)

Carnaval Overture, Op. 92 — **Anton Dvorák**
(Bohemian, born in 1841, died in 1904)

In his later years Dvorák seemed to be receding from larger forms and taking up with the freer limits, mainly of the symphonic poem. In Simrock's list of his works, the last symphony ("The New World"), Op. 95, is followed by five later symphonic poems, Op. 107 to Op. 111, entitled: "The Waterman;" "The Mid-day Witch;" "The Golden Spinning-Wheel;" "The Wood-Dove;" "A Hero's Song." To be sure, the Carnaval Overture does precede "The New World" Symphony; and yet the symphonic quality is not eminent in that beautiful work. One might speak of a group of composers as nationalists, since consciously and unconsciously they are committed to an exploiting of their own folk-melody. The group would number Grieg, Svendsen, Glinka, as well as most of the neo-Russians, Paderewski likewise (in his opera "Manru"), Smetana, and certainly Dvoràk. It is striking that none of these men, except the Russians, have found a national expression in the symphony.

The Carnaval Overture is in a naïve, buoyant cast. So plentiful are the tunes that, after the first and principal theme, it seems that we are holding muster until the right one happens along for the second rôle.

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The first is easily dominant with its fresh joyousness. On its heels follows an apparent after-phrase, with no tonal change (of key). But so frequent is its later entrance that we are puzzled as to its full dignity. In mood it merely echoes the feeling of the first.

There is at least one link between Brahms and Dvoràk in the subtle growth of one phrase out of another. Here a new theme is a mere lengthening of the previous cadence, so that we are sure of our second subject only to see it vanish without a trace. Instead, the main tune makes its constant rounds of all the others (as if holding a review), much as in the classic form, where the name (Rondo) shows the design.

Another tuneful candidate, *poco tranquillo,* is in broad, expressive curve, where the strings are answered or rather joined by a separate strain in the wood. Long as is this verse, and of the quality of constant flow, it does not reappear; but it does lead, at the end, in soft whisper, quite unnoticed, to the real episode. Though sung in hushed strings and low wood, with a touch of trumpet, it is bubbling and dancing with suppressed delight. After a burst of spirited retort on the answering phrase, the verse is sung by octave of clarinet, again to softest step of strings, that ends at last in loudest festive chords.

A second sign of the kinship with Brahms is in the *Andantino con moto.* As the *Allegro* ceases, a turn of notes at the end, in

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augmented pace and slight change of rhythm, does duty as a kind of *basso continuo,* where the flute has the cantilena above, joined by a lower oboe—all in idyllic retreat from the turbulence of main song, which presently breaks in, in loud minor of strings, harp, and lower wood. Here is the most subtly thoughtful phase of all : our earliest afterphrase now sings in disguise of gentlest minor of a part of the strings, against a murmuring flow of the others; far down in cavernous notes of lowest brass, sounds still the obstinate bass-theme, although in much augmented pace. Thus with all his unpremeditated people's song does Dvoràk deftly weave a close text of all his strains. The frequent iteration of this themal trio shows that here is the heart of the mystery. The main phrase lies now above, now below; here in strings, there in wood—and changes too in key. Soon the rhythm has a new strain, a more playful trip, and now the main tune is singing softly in the midst of strings, against the other in the oboe. From here is a steady rise in volume and in spirits, through all kinds of pranks of the main theme and its corollary, until the final full song of the two principal melodies.

The Free Library of Philadelphia, 13th and Locust Streets, and the Charles H. Jarvis Memorial Library of Music at the Drexel Institute, 32d and Chestnut Streets, will place at the disposal of the public the scores and literature relating to compositions to be performed by The Philadelphia Orchestra.

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